



BABY GODZILLA SCULPTURE, FRONT.
正面から見たベビーゴジラの原型。製作途中。



FINELY DETAILED BABY LEG.
ディテールの施されたベビーの脚の内股部分。製作途中の粘土原型。



BABY HEAD SCULPTURE FINISHED.
完成したベビーの頭部原型。



UNFINISHED BABY SCULPTURE.
完成直前のベビーの粘土原型。

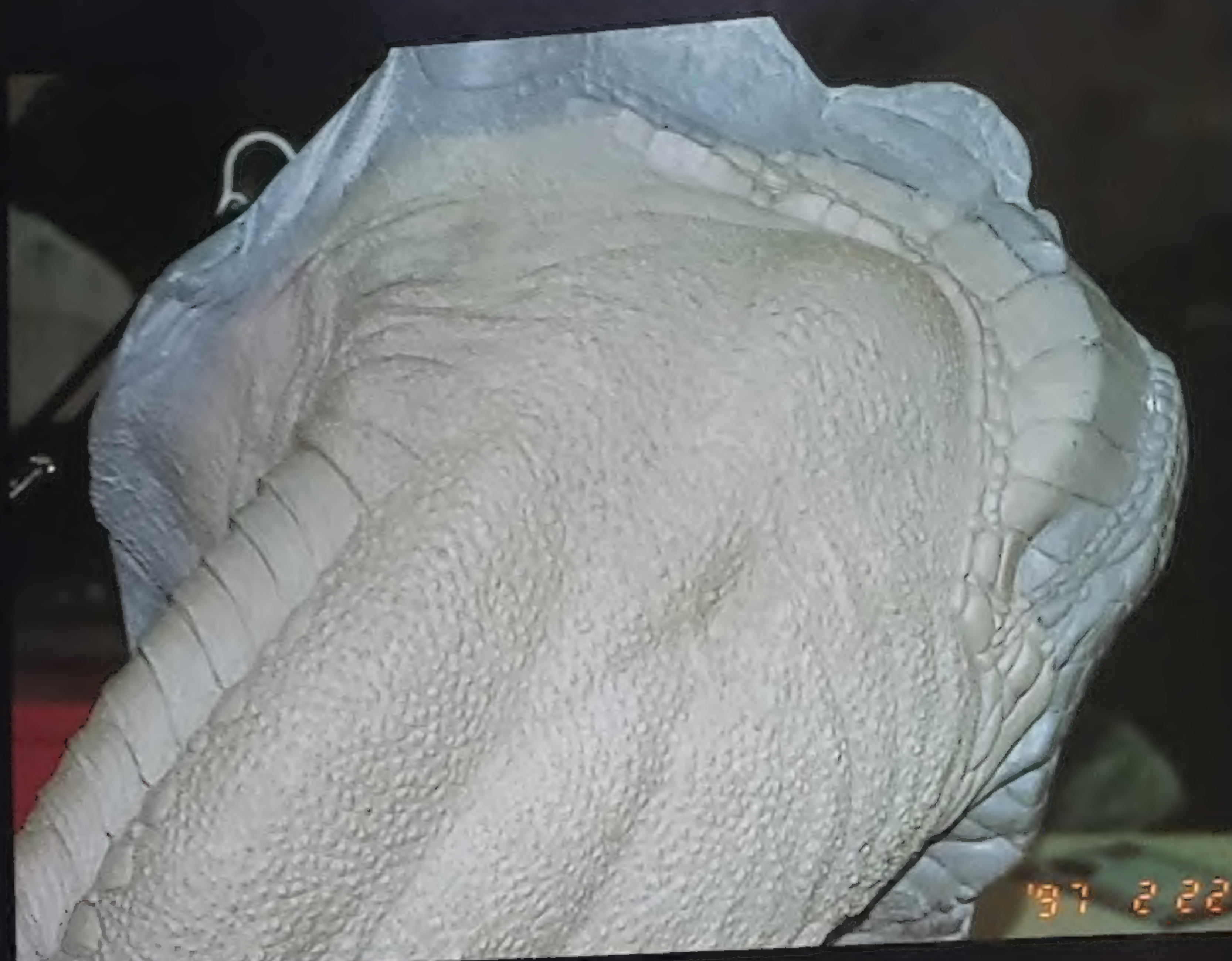
to operate. Patrick, his mechanical and costume supervisors collaborated in a very creative solution by placing the mechanisms for the suit in the beginning of the tail, effectively making it the much needed counterweight to the head. Still, the baby Godzilla suit, with its heavy head and all the mechanisms inside it, quite often proved exhausting to wear. "This is the most insane thing I've ever had anyone do for me. Those guys were unbelievable. I owe them a lot. They made the baby Godzillas come to life," concludes Patrick.

The last baby Godzilla was a hydraulic, computer-controlled model, built from the thighs up. What could potentially go wrong with the 1:6-scale model of the adult Godzilla became apparent during a take with the hydraulic baby Godzilla. In the script the character played by Matthew Broderick (aptly named Nick Tatopoulos!) is running away from a baby Godzilla. Broderick enters an elevator and, as the doors are about to close, the baby Godzilla sticks its head in and blocks them.

For this scene, the entire motion of the computer-controlled baby Godzilla had been rehearsed and stored in the computer. The doors of the elevator, however, were manually controlled by set puppeteers. The camera rolled and Broderick entered the elevator with the hydraulic baby

このシーンでは、コンピュータ制御されるベビーゴジラの一連の動きは何度となくリハーサルが繰り返され、データとしてコンピュータに記憶されていた。ところがエレベーターのドアは、現場セットの操作技師たちによって手動制御されていたのだ。カメラがスタートすると、水圧式ベビーゴジラに追われるプロデリックは、エレベーターに滑り込む。しかし不運にも、操作技師たちがドアを閉じるのは、ベビーゴジラが頭を突っ込むのよりも、ほんの一瞬早かった。しかし、すべての動きがすでにコンピュータ制御されているベビーゴジラには、操作技師たちのミスで予定よりも早く閉じてしまったドアを気遣うことなど、およそ不可能だった—それは鋼鉄フレームのアルミ製ドアを突き破り、まるで紙か何かのように引き裂いてしまったのだ！ その刹那、マシュー・プロデリックの顔に張り付いた表情を、現場セットの誰が忘れることができるのか。プロデリックは、まるで水圧式モデルが生を享けたもののよう、に、恐怖にうろたえていたのだ！ しかし、それも無理はない。あれだけ派手な演技をしたというのに、水圧式ベビーゴジラには、ラテックス製の皮膚にはんの一筋、かすり傷が走っていただけだったのだから。

ベビーゴジラに関する最後の作り物は、9フィート（2.7メートル）もの大きさの卵である！ デザインはもちろんパトリックで、彼のチームは3個のヒーロー・エッグ（ベビーが卵から孵る際のクローズアップに使われるもの）を彫刻している。実際に卵を製作したのは、特撮工房K N Bイフェクツ・グループである。その他、250個ものダミー・エッグは、動かぬ小道具として現場セットで製作された。卵が孵化するシーンの撮影では、いかなる実在のベビーゴジラも傷つけられてはおりませ



BABY THIGH (SKIN DETAIL).
ベビーの腰から太ももにかけての部分（表皮のディテールがよく分かる）。



BABY BACK.
ベビーの背中部分の原型。



BABY TORSO.
ベビーのボディ原型を横から見たところ。



JIM KAGEL, KEY SCULPTOR,
FINISHING BABY ARM.
ベビーが手を開いたときの様子。



DETAILED BABY HAND.
手の甲のディテール。



FINISHING SCULPTING



SEAMING DEPARTMENT AT WORK ON BABY SKIN.
ベビーのフォーム製表皮パーツを貼り合わせている装着班。



GINO ACEVEDO PAINTING A CONCEPT EYE FOR BABY.
ベビーのコンセプト用の眼球に彩色するジノ・エイスヴィード。



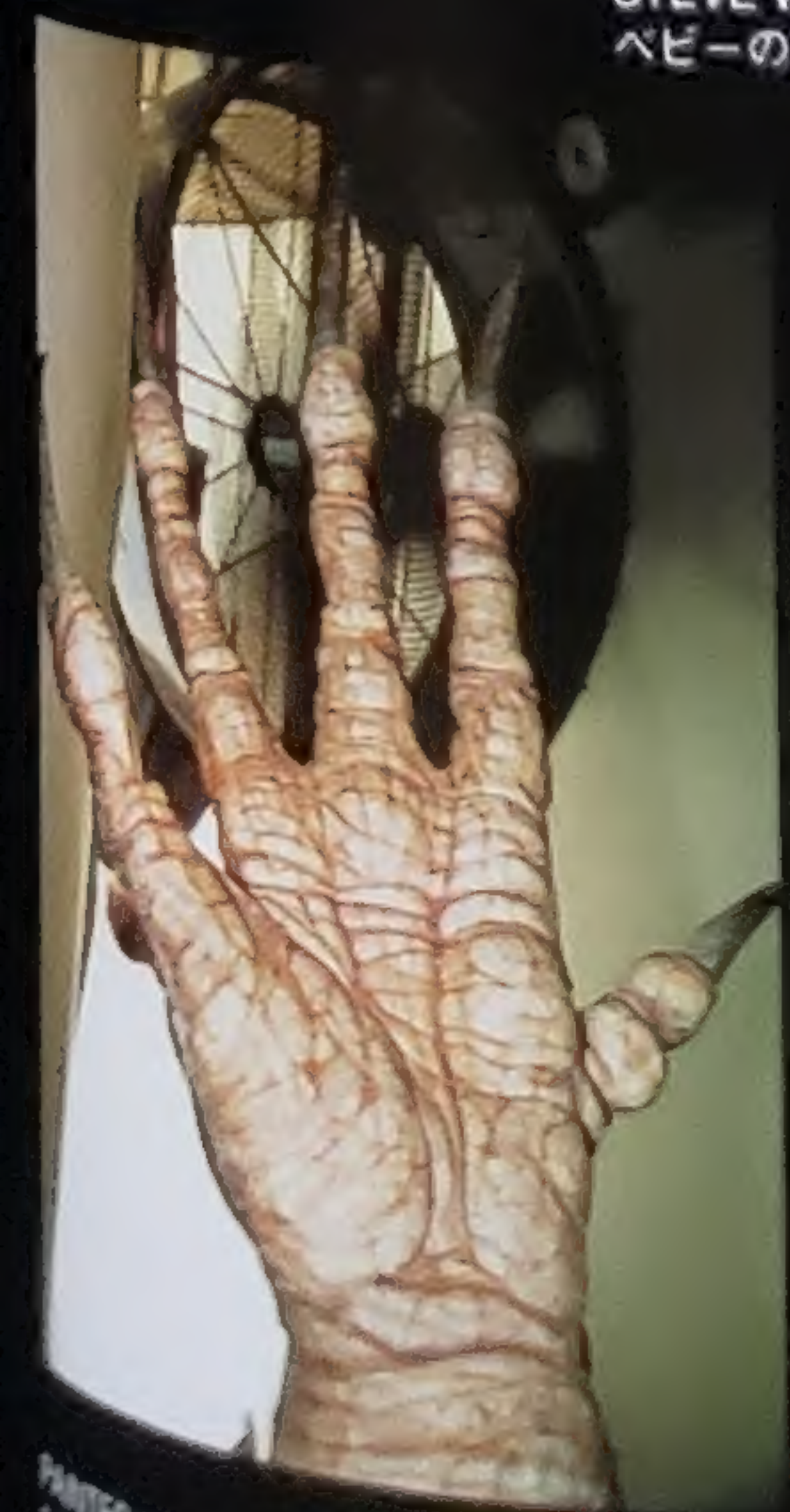
PAINT DEPARTMENT AT WORK.
作業中のスーツ彩色班。



FRESHLY PAINTED SKIN WAITING FOR A COATING OF
CLEAR SEALER.
彩色を施されたばかりの表皮パーツ。あとはクリア・シーラー
でコーティングするのを待つだけだ。



STEVE WANG AT WORK ON BABY HEAD.
ベビーの頭部に彩色しているスティーヴ・ワン。



PAINTING BABY LEG.
ベビーの脚を彩色する班。

Godzilla moving behind him. Unfortunately, the puppeteers closed the doors a split-second too soon, before the baby-Godzilla's head had the chance to come in between them. With its movement already programmed in the computer, the hydraulic baby Godzilla could care less if the puppeteers mistakenly closed the doors early—it went through the steel-framed aluminum doors, ripping them apart as if they were made out of paper! Nobody on the set would forget the expression on Matthew Broderick's face, who for a moment behaved as if the model had come to life! And all that the hydraulic baby Godzilla model suffered was a minor cut on its latex skin.

The last element of the baby Godzillas was their 9-foot-tall eggs! Patrick designed and his crew sculpted three hero eggs (the ones used for close-ups of the babies hatching), built by the special effects company KNB. An additional 250 dummy eggs were built as still props on the set. No real baby Godzillas were hurt during the filming of the hatching of the eggs.





ORIGINAL CUT OUT OF BABY GODZILLA IN BACKLOT FOR EARLY REFERENCE OF ACTOR INSIDE SUIT.
ベビーゴジラのオリジナル・カットアウト・モデル。工房の裏手で、スタント俳優の調子を検討している初期段階（97年1月1日）のもの。



KEY MECHANIC, GUY HIMBER, ACTING IN FRONT OF EARLY BABY GODZILLA MOCK-UP FOR SCALE REFERENCE.
縮尺の参考のために、ベビーゴジラの初期モックアップで作業する機械操作主任のガイ・ヒンバー。



FULL MECHANICAL SKINLESS SUIT SHOWS KURT GARLEY.
表皮を装着する前のメカニカル・スーツを試着するカート・ガレー。骨格メカニカルの全貌が分かる。



THE OPTION OF A CABLE RIG WAS ABANDONED EARLY, BETTER RESULTS WERE POSSIBLE.
スーツを外側からケーブル操作する方法は、初期段階ですでに放棄されていた。それ以上の結果をもたらす方法は可能だったのだ。



PUPPETEER, BRUCE MAARS.
機械操作技師と、スーツに入るブルース・マース。



EARLY SKIN TEST. FOAM SHRINKAGE HAD TO BE WORKED OUT.
初期の表皮検討段階。フォーム製のシュリンク・モデルで検討される。



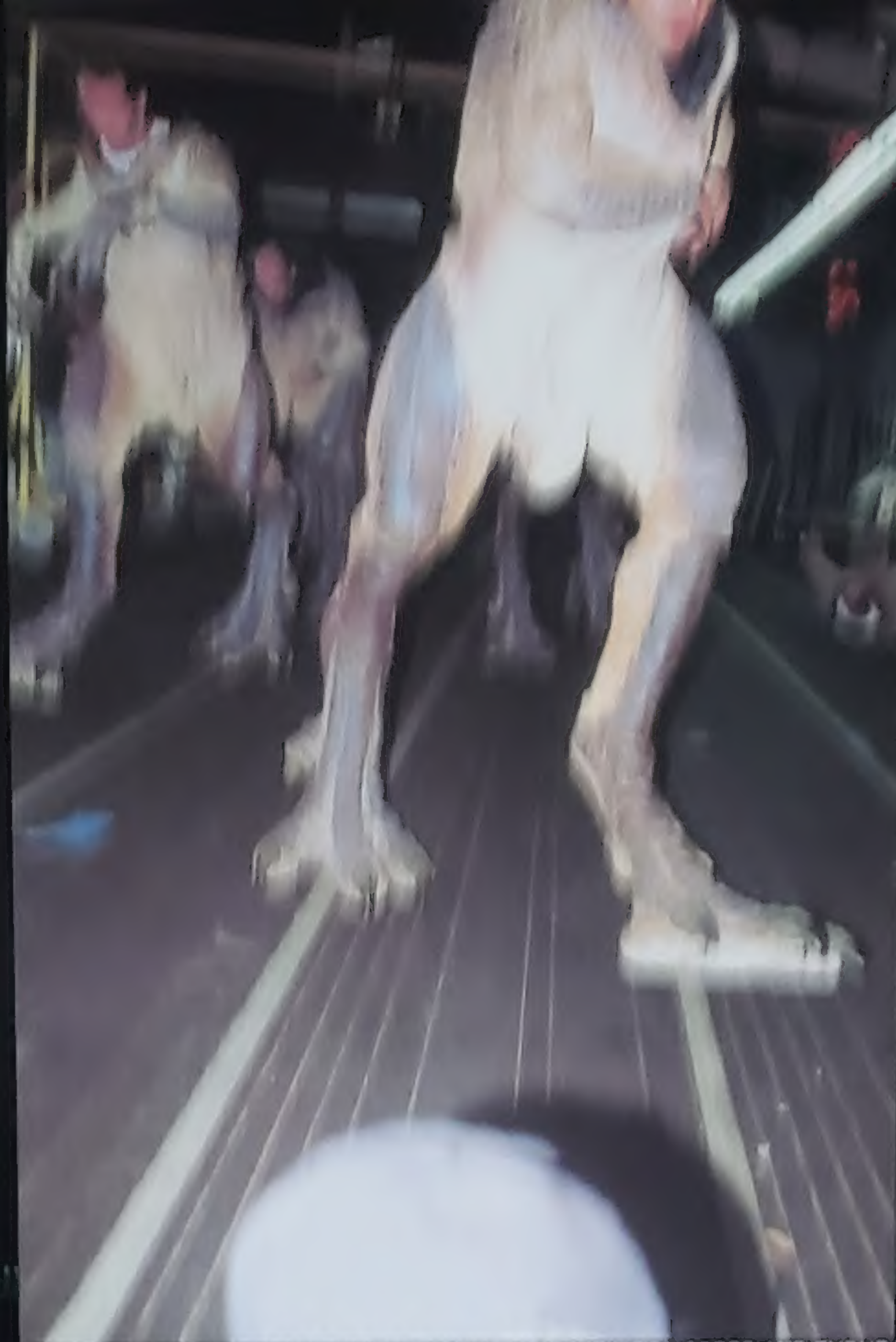
EARLY BABY GODZILLA SUIT TEST.
ベビーゴジラの初期スーツ・テスト。



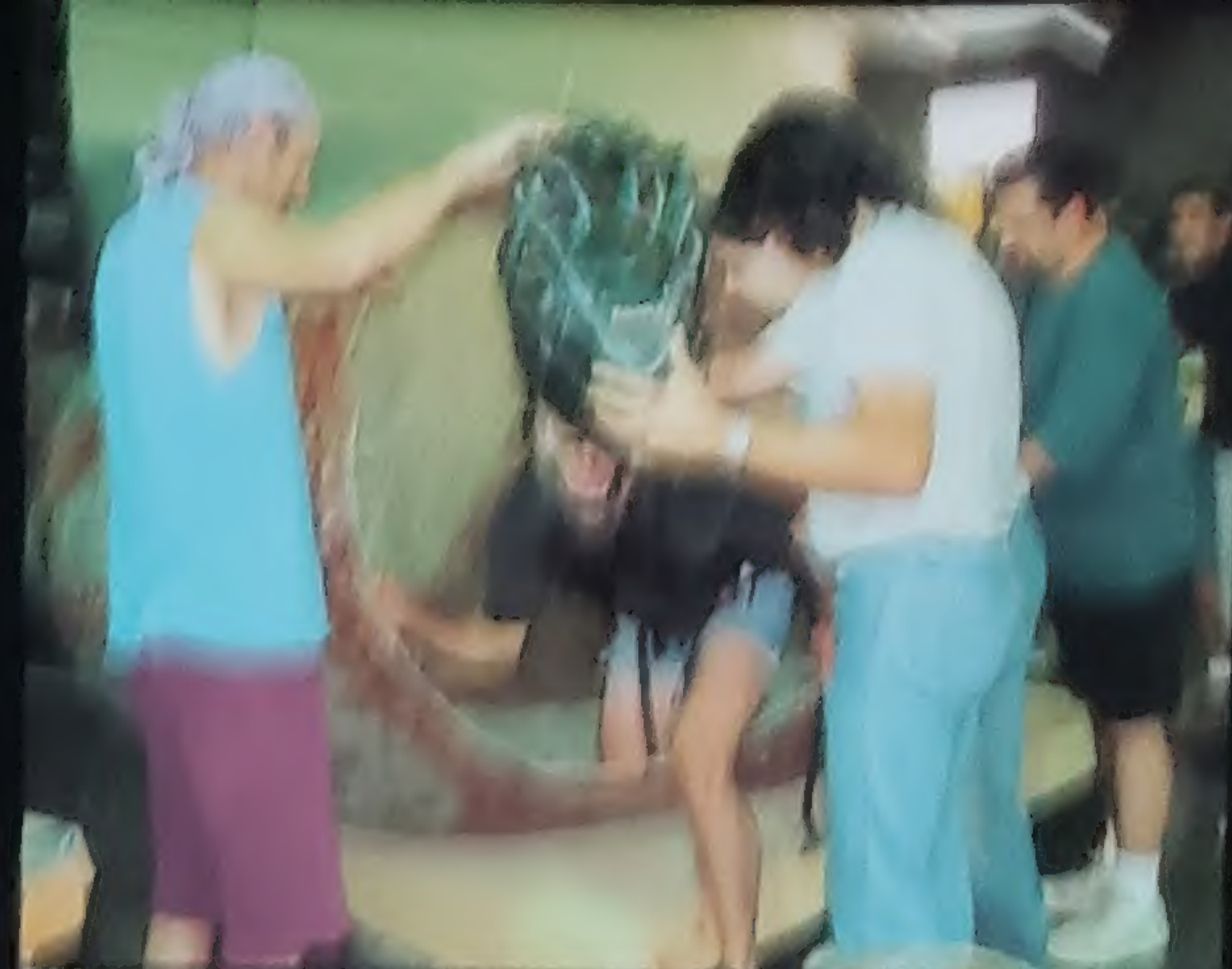
THE MAIN TEAM OF BABY GODZILLA ARE READY FOR ACTION



THE MAIN TEAM OF BABY GODZILLA ARE A LITTLE BREAK FROM HARD WORK



ACTORS IN BABY GODZILLA SUITS TESTING FOR THEIR TOP SPEED AND ENDURANCE



EGG REHEARSAL: KURT CARLEY WITH THE BABY HEAD TRIES TO POSITION HIMSELF IN THE EGG



WITH ACTORS IN SUITS AND PUPPETERS, COORDINATION IS ESSENTIAL



A STABLE FULL OF BABY GODZILLA GETTING DRESSED



BABY GODZILLA PACK ACTION



FRONT LOOK OF GODZILLA.
全身正面。



SIDE VIEW OF BABY'S FACE.
ベビー横顔。



DETAIL OF GODZILLA ARM.
腕のディテール。



CLOSE UP OF GODZILLA LEG.
脚のクローズアップ。



A VARIETY OF SCALES ON BABY'S BODY CREATES INTERESTING DETAILS.
ウロコの重ね合わせによって細部表現されたベビーのボディ。



UPPER LOOK OF GODZILLA HEAD.
頭を上から見たところ。



BACK SIDE OF BABY GODZILLA LEG.
ベビーの脚を後方から見たところ。



BABY BACK AND HEAD WITH PEARLECENT BLUE.
ベビーの後頭部から背中にかけて。青みがかった真珠色に彩色してある。



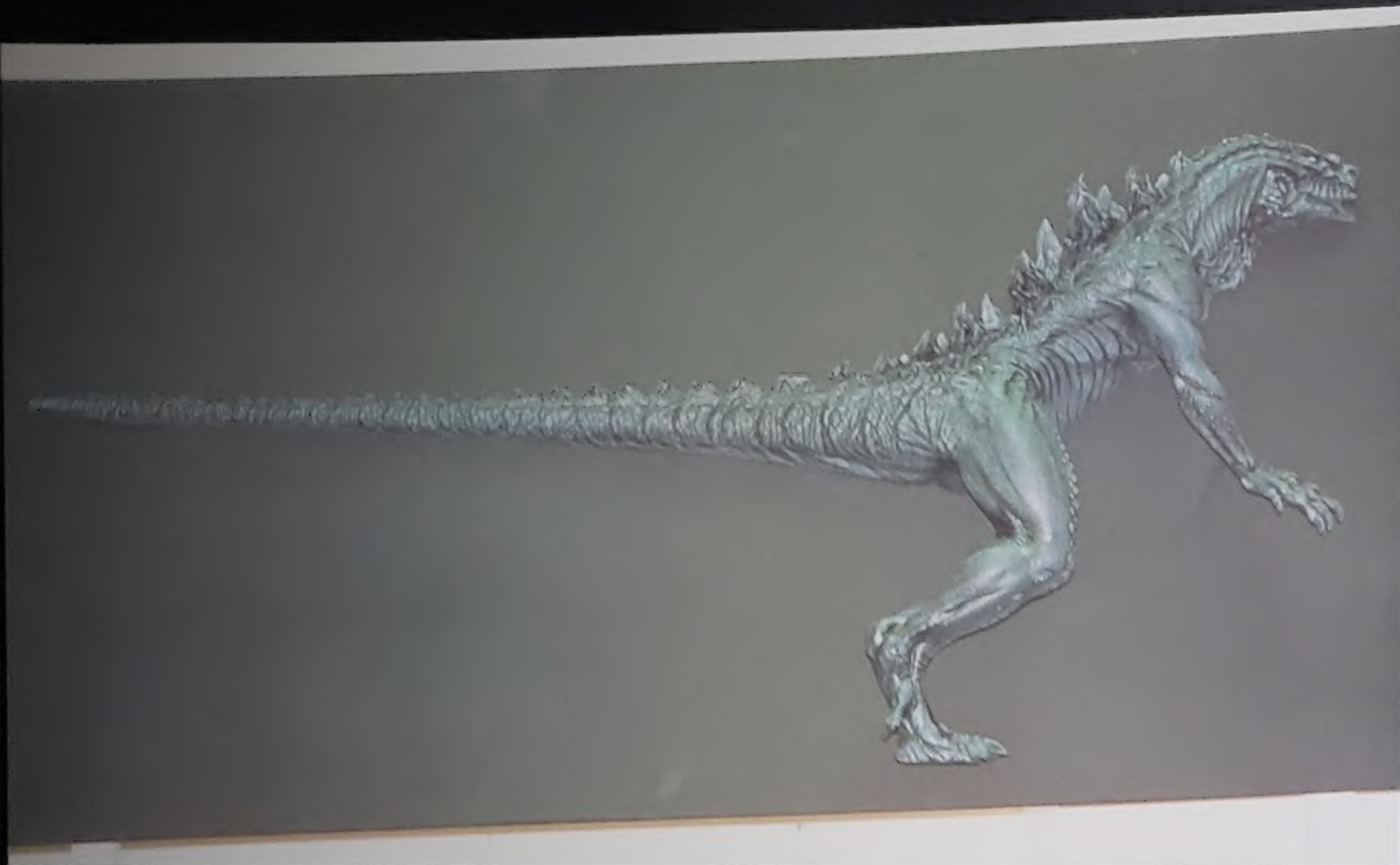
BABY GODZILLA. FULL SIDE VIEW.
ベビーゴジラの全身側面。



PROTECTIVE MEMBRANE COVERING BABYS EYE (SHARK LIKE) DURNING ACTION.
完成したベビーの眼。行動中はサメに似た保護硬膜に覆われている。



PROTECTIVE MEMBRANE OPENING.
眼の保護硬膜が開いたところ。



HALF GODZILLA MAQUETTE READY FOR SCANNING.
スキャンの便を図って製作された半身マケット。写真上。
THOM FLOUTZ DETAILING GODZILLA MAQUETTE.
ゴジラのCGI用マケット(立体モデル)にディテールを施すトム・フラウツ。写真左。



FIRST BABY MAQUETTE BUILT FOR CGI SCANNING. FOR EARLY PREVIZ.
CGIスキャンのために製作されたベビーゴジラの最初のマケット(検閲用試作モデル)。写真上。
TULLY SUMMERS SCULPTS ONLY HALF OF A BABY MAQUETTE IN FRONT OF A MIRROR.
鏡の前で、ベビーゴジラのマケットを半身を彫刻するタリー・サマーズ。写真左。
BABY GODZILLA 1/2 MAQUETTE FEELS LIKE A FULL BABY GODZILLA MAQUETTE.
ベビーゴジラのマケット。原寸大マケットと違って通るが、実は2分の1のサイズである。写真左上。



WELL, WHAT DID YOU EXPECT, THE REAL THING?

CGI

It's the end of the '90s, No self-respecting special-effects movie could be considered complete without the use of CGI (Computer Generated Imaging). Certainly not Godzilla when its director, Roland Emmerich, had his own CGI-effects company "Centropolis Effects". So, before even completing the 1:24 model, Patrick sculpted a very basic maquette of Godzilla and one of the baby Godzilla for CGI's use. The CGI people scanned it right away, built Godzilla's three-dimensional wireframe model in the computer and started experimenting with its movement. As soon as the 1:24 model was painted, the CGI team scanned it again in order to add the details of the skin texture and the colors to the CGI model. Close-up photographs of every part of the 1:24 model from every imaginable angle were used to get even nuance of the color of the skin between physical and computer models identical.

Two different techniques were available to create the illusion

いったい何が望みなんだ、本物か？

CGI

すでに90年代も終わりに近い。特撮映画であることを自負する映画は、もはやいかなる映画であっても、CGI (Computer Generated Imaging) の手助けなしには完結しない。いわんや『ゴジラ』に於いては。しかも監督のローランド・エメリッヒは、すでに自分の主要なCGI特撮工房“セントロポリス エフェクツ”を率いているのである。そのため、24分の1のゴジラ・モデルもまだ完成しないうちから、リックはCGIの参考用に、そもそもの基本となるゴジラと、数あるベビーゴジラのうちの1体の、それぞれのマケット(立体モデル)を制作し終えていた。CGI部門では直ちにマケットをスキャンし、コンピュータ内にゴジラの3次元ワイヤフレーム・モデルを立ち上げると、その動きのテストを開始したのである。完成した24分の1モデルの撮影が終わるとすぐに、CGI部門はこれを再度スキャンして、CGIモデルに皮膚感のテクスチャーと体色のディテールを加えてゆくのだ。24分の1モデルからは、考え得る限りあらゆる角度から、あらゆる距離から、ローズアップ写真が撮られ、現実のモデルとコンピュータ・モデルの間の、あらゆる皮膚の色の微妙なニュアンスの違いを捉え、両者を一致させるための資料として活用されるのだ。

この世にあらざるCGIモデルの動きを創り出すためには、従来のような選択肢が考えられる。“モーション・キャプチャー”という。これは基本的にはスパンデックス社製のレオタード・スーツを着た俳優がトレッドミル(縦横の等間隔線が交差する、モーション・キャプチャーの撮影用ステージ)を歩くと、その様子が4台のカメラによって撮影され、俳優の動きが立体的な情報としてコンピュータに送られる。今回、このモーション・キャプチャー・センサーからの情報

of the CGI model's motion: "motion capture" and "key frame animation." In motion capture, an actor wears a motion-capture suit—essentially a spandex suit with sensors attached to it. The actor walks on a treadmill and is filmed by four cameras that record his movements in a computer. In this case, the information from the motion-capture sensors was fed into the computer model of Godzilla.

The production hired Vision Art, a company specializing in motion capture, to give the CGI Godzilla model the proper movement. Patrick directed a few sessions of motion capture with actor Kurt Curley and Bruce Maars. However, the use of motion capture proved frustrating because no matter how many adjustments were made, the CGI model of Godzilla—especially the legs—still looked like it was moving in a human fashion. After three months of trying, the production all but abandoned motion capture in favor of the second option, key frame animation.

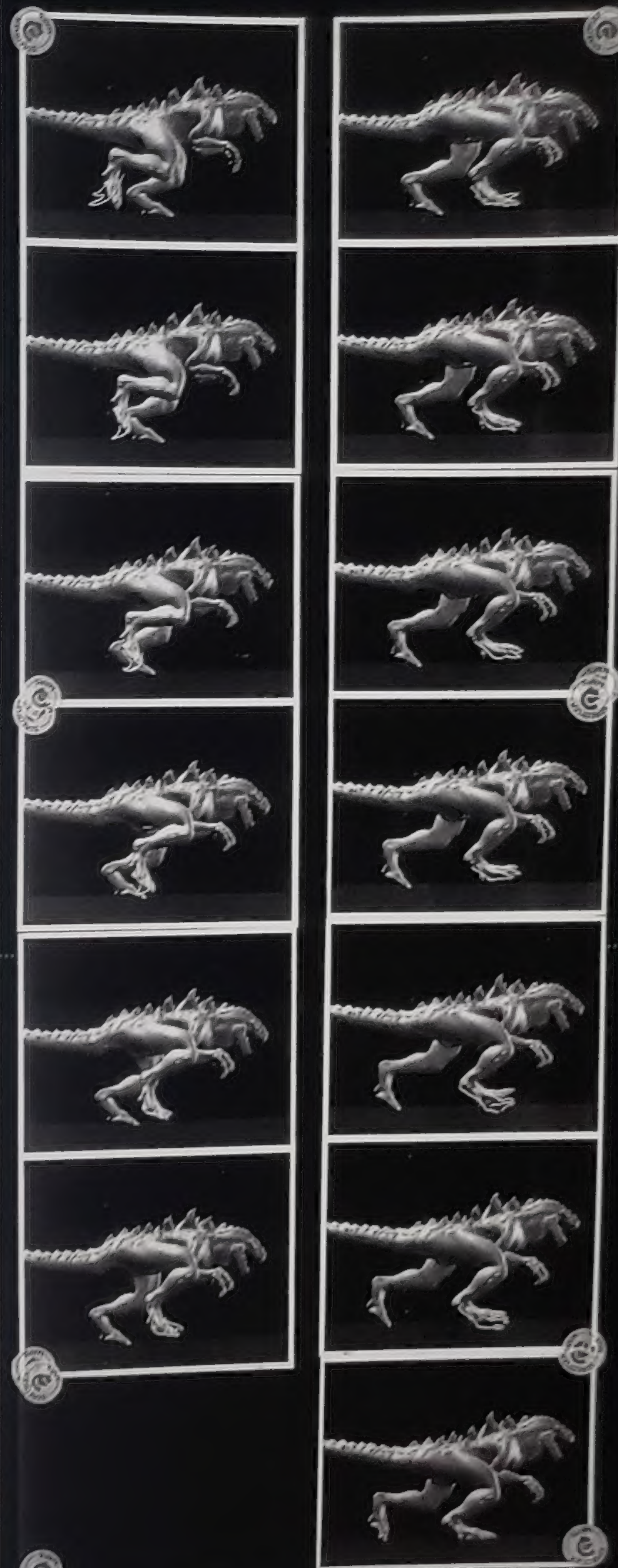
In this method, the CGI people took the 3D computer model of Godzilla scanned from Patrick's 1:24 model and programmed its movement entirely in the computer. The key frame method, done by Centropolis, finally produced the desired results for most of the CGI scenes in the movie. On the other hand, even though only a handful of motion

capture scenes made it to the final cut, the experimentation with that method proved an invaluable tool in determining the motion for the CGI Godzilla. An additional reason why motion capture was abandoned was the fact that Emmerich felt that the mixing of three different techniques—live action models, key frame animation and motion capture—would ultimately present problems in the editing process.

コンピュータ内のゴジラ・モデルに移し替えられるのだ。

CGIのゴジラに的確な動きの情報を与えるため、製作チームはモーション・キャプチャー技術を専門とする、ヴィジョン・アート社に仕事を依頼した。スタント俳優のカート・カーリーとブルース・マースとともにパトリックは、モーション・キャプチャーのセッションを数回にわたって監督した。しかるにモーション・キャプチャーは、使っても不満ばかりだった。なぜなら、どんなに動きを補正しても、CGIモデルのゴジラは——特にその脚は——何度やっても人間が動いているようにしか見えなかったからだ。3カ月の試行錯誤ののち、ついに製作チームはモーション・キャプチャーに対する希望を捨て、第2の方法、キー・フレーム・アニメーションへと望みをつないだのであった。

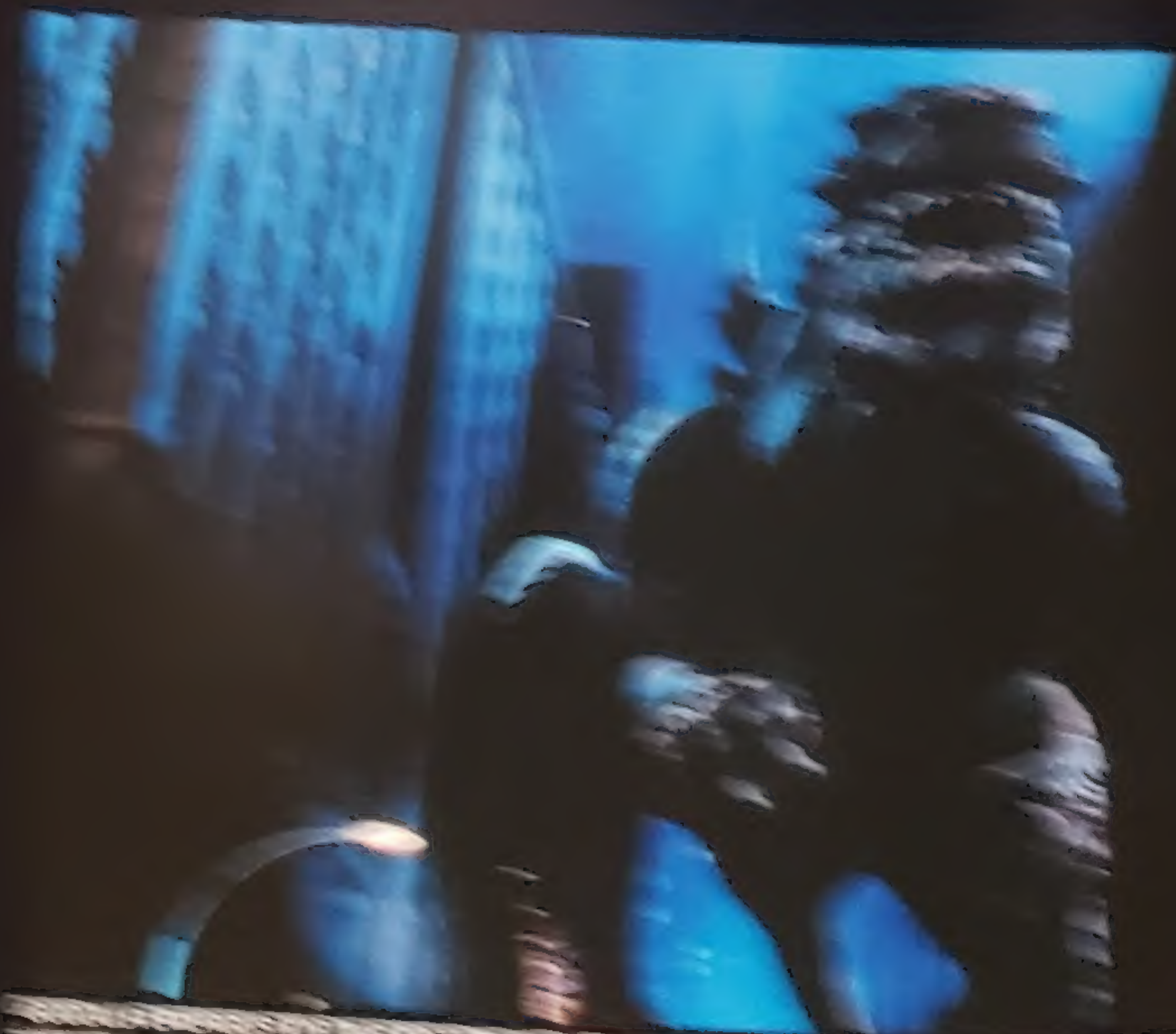
この方法は、パトリックの24分の1モデルからスキャンしたゴジラの3Dコンピュータ・モデルを使い、あらかじめすべての動きを“キー・フレーム”として、コンピュータにプログラムしてしまうやり方だ。セントロポリス社が処理したこのキー・フレームの方法のおかげで、映画のCGIシーンのほとんどに、ようやく望ましい結果を得ることができた。結局、モーション・キャプチャーのシーンは、ほんの片手ほどのシーンしか映画のファイナル・カットに生き残らなかった。しかしその一方でモーション・キャプチャーは、CGIゴジラの動きを決定するうえでは、代えがたい手段であることが証明されたのだ。モーション・キャプチャーが却下された理由は、実はもうひとつある。ライブ・アクション・モデルにキー・フレーム・アニメーションにモーション・キャプチャー——3種類のテクニックを混用することは、編集段階で決定的な問題を生むことにもなりかねない。エメリッヒがそんなふうに懸念したのもめでもあったのだ。



THE CGI MOTION TEST. PATRICK CORRECTING SOME MOVEMENTS.
CGI用のモーション・テスト。パトリックが改訂箇所を描き加えている。



THE THUNDERING ROAR OF GODZILLA TREMBLES SKYSCRAPERS.
 ゴジラの咆哮が摩天楼に響き渡る。



GOZILLA LOOKS DOWN AT HIS TONGUE WITH HIS MOUTH OPEN.
 ゴジラは舌を覗き込んで口を開く。



THE MONSTER, GODZILLA, "WE NEED BIGGER GUNS" SAYS SERGEANT ONEAL.
モンスターゴジラ、兵士たちをその大きさに圧倒させる。



THE MONSTER IS ONLY PARTIALLY SHOWN BY GODZILLA. SCENE SHOT WITH 100 SCALE SUIT AND LATER FINISHED BY CGI.
モンスターは完全には現れず、ゴジラの一部で撮影された映像をCGIで修正したカット。



THE MONSTER FROM THE FILM "THE FLAMINGO MOMMY"?
モンスターは完全には現れず、ゴジラの一部で撮影された映像をCGIで修正したカット。



ARMY CROSSFIRE AGAINST GODZILLA.
ゴジラに対して砲撃の集中砲火が浴びせられる。



WITH ALL ITS BONES DEAD, ANGRY GODZILLA HEADS TOWARDS NICK AND HIS FRIENDS.
ベニーたちを殺されたゴジラの怒りの矛先は、生き残ったニックたちに向けられる。



TRAPPED GODZILLA. SHOWDOWN AT BROOKLYN BRIDGE.
ゴジラ対人型——最後の戦場がブルックリン橋を舞台に繰り広げられる。



THE BIGGEST ONE WAITING FOR
 最大の待ち時間にして撮影の準備が整った
 ジラの登場。



MOTION REHEARSAL ON SET
 プリミティブな動きの練習
 のリハーサル風景。

LET'S PUT IT ALL TOGETHER

SHOOTING

Godzilla, like most special effects movies, involved two types of photography—live action (or first unit) and visual effects. Patrick experienced both in different capacities.

During the live-action sequences involving the baby Godzillas, he was always on the set to supervise the actors getting into the cumbersome suits. His biggest challenge was to get them into the suits at precisely the right time. As Patrick remembers it, "If we'd dress the actors too soon, they'd suffer in the suits and they'd come on set ready to faint. If we'd dress them too late, the director and the crew would end up waiting. So we'd have to find a happy medium, which usually was to start dressing them one hour before they were needed on the set. My dressers and puppeteer crew would come through from me no matter how short a lead time we would have."

Visual effects shooting, as Patrick explains it, is "the type of shooting in which something that's supposed to take two days ends up taking three weeks." Quite often the

さあ全部ひとつにまとめよう

実際の撮影

「ゴジラ」も、他の特撮映画と同じように、2種類の撮影タイプのお世話になった——ライヴ・アクション（あるいは第1班）撮影と視覚効果撮影である。パトリックは異なる能力を発揮して、そのどちらの撮影にもかかわることになった。

例えば、ベビーゴジラのかかわるライヴ・アクション撮影が進められている最中、パトリックはいつも現場セットで、厄介なスーツに入るスタント俳優たちを監修することになる。最大の問題は、スタント俳優がスーツを着込むタイミングを、的確に把握することにあった。パトリックの思い出すところによれば、「タイミングが早すぎると、スーツの中で大変な目に遭うスタント俳優は、セットに入るころには失神してしまいかねない。タイミングを失して遅くなれば、監督やスタッフたちを待たせることになる。僕らはいつも、その中間で、誰もが幸福になれるタイミングを図らなければならなかったんだ。だいたい、セットに入る1時間前にスーツ装着の準備を始めると、ちょうどいいんだよ。そのためには準備時間がどんなに短くても、僕の掛け声ひとつで、スーツの着付け係にしても操作技術者にしても、現場を切り抜けて行かなければならないんだけどね」

視覚効果の撮影は、パトリックの説明によると「2日で終わるはずのものが3週間もかかることになりかねない、そういうタイプの撮影なんだ」と言っている。彼が「ゴジラ」に携わったのは、まさにこの時期だった。





SCARY CLOSE UP.
全長6分の1ゴジラの顔。



PREPPING GODZILLA FOR FINAL SCENE WITH TAXI CAB.
タクシーをくわえ込むシーンの本番撮影に備えて準備に余念のない6分の1ゴジラ。



1/6 GODZILLA ON TOP OF ITS MOTION BASE.
モーションベースに設置された6分の1ゴジラの上から。



CLEAN UP IN BETWEEN TAKES.
間を縫って細部をメンテナンスする。



GODZILLA IN THE SMOKED UP SET.
スモーク・セットでピンク・ライトを浴びるゴジラ。



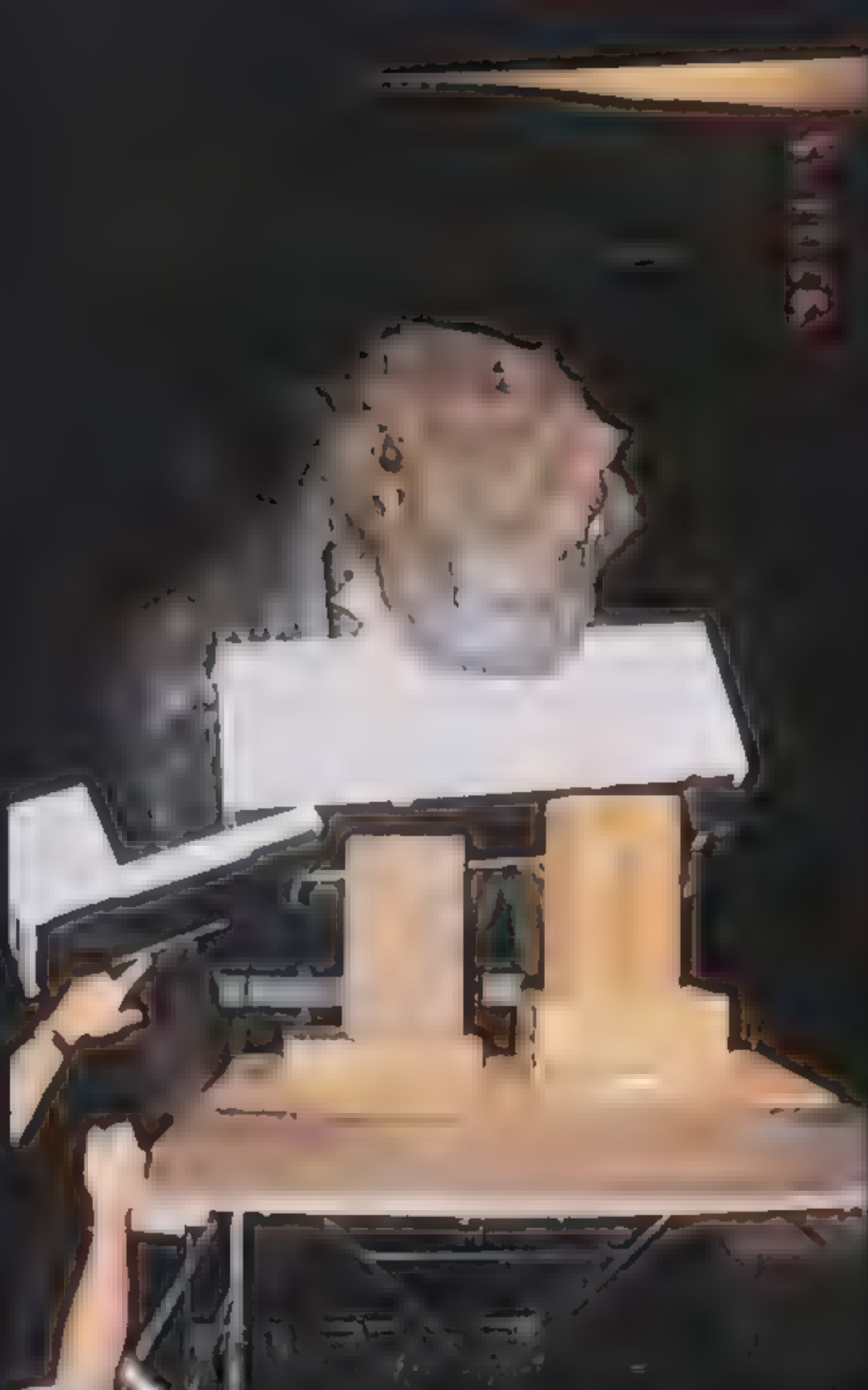
HYDRAULIC MOUTH CRUSHING THE FULL SIZE TAXI CAB AND SOME ASPHALT TOO.
水圧駆動システムで、アスファルトごとタクシーの実物も踏みつぶす巨大ゴジラの口。

complexity of the models and the special effects would have a domino effect on the production, causing significant delays. Sometimes Patrick and Volker Engel, the visual effects supervisor, had to shoot sequences without the presence of Emmerich, who would be off shooting first unit on another set. Ideally, the director would be present, but when time constraints would not allow it, Patrick and the visual effects supervisor had to make sure they were giving Emmerich enough options from which to choose in the dailies.

In the visual effects shooting that involved the 1:24 suit, the challenge still was not to keep the actor in it for too long. Unforeseen problems meant delays, and the long wait caused the actors' performances to suffer. "You'd sometimes rush the performance or the actor because you'd have to spend most of the time getting a model right," Patrick remembers.

影を処理してしまわなければならないのだ。もちろん、その日のフッ
シュ（デイリー）を見るエメリッヒに、充分な選択の余地があることを
確認したうえでの処置であることは、言うまでもない。

24分の1スーツの絡む視覚効果撮影では、スタント俳優がスーツの
中にいる時間を短くしなければならないのはもちろんだが、難問は何も
そればかりではない。予測し得ない問題はたちまち撮影の遅れにつな
がり、待ち時間が長引けば長引くほど、俳優たちの演技にも支障をきた
すことになる。「時には俳優の尻を叩いたり、演技を急かしたりするこ
ともある。何と言っても圧倒的に時間がかかるのは、スーツやモデルの調
整なんだからね」パトリックはそう思い返す



MOCK-UP OF THE FISHERMANS TRUCK
FOR REHEARSAL.
鮮魚トラックのモックアップで読みつぶし具
合をリハーサルする6分の1ゴジラ。



GINO ACEVEDO AND GABE BARTALOS POSE DURING A BREAK ON THE SET.
ゴジラに鮮魚トラックをくわえさせたまま、休憩時間にセットでポーズを取るジーノ・エイズヴィード
とゲイブ・バータロス。



WORKING ON THE FISHERMANS TRUCK.
鮮魚トラックをくわえる瞬間を作集中のスタッフ。



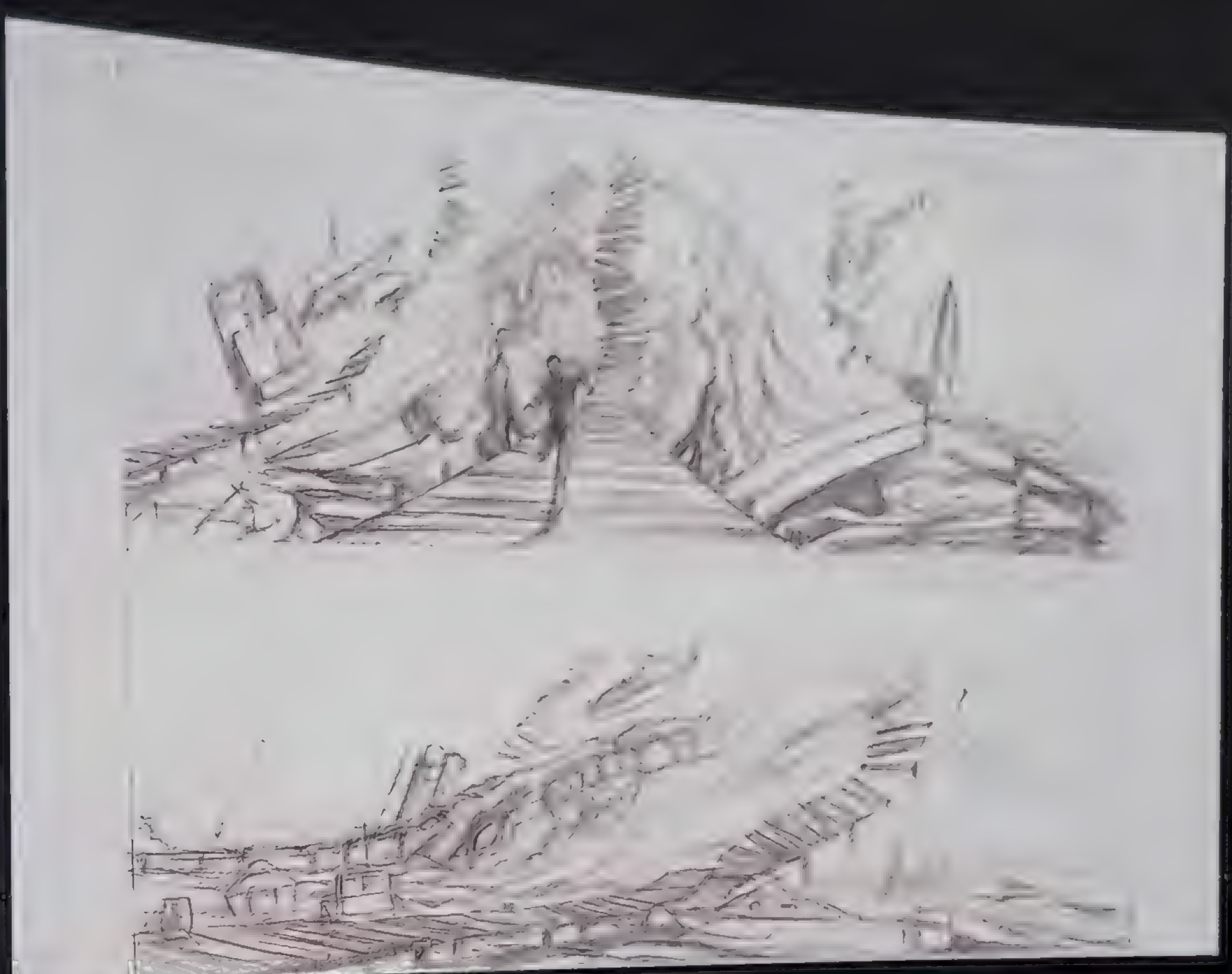
GODZILLA!
ゴジラの仰角アップ!



GODZILLA!!
ゴジラの咆哮!!



zed on, dude. Now how about some sketches for Mothra?



THE PIER SCENE AS CONCEPTUALIZED BY P. TATOPOULOS.
パトリック・タトプロスの撮影アイデアによる、ニューヨークはフルトン魚市場の橋脚シーン。



GODZILLA RAISING OUT OF THE SEA FOR THE NEW YORK SEQUENCE
ニューヨークの橋脚に接近するゴジラ。予告編でも有名なシーンの撮影風景。



DESTRUCTION OF THE PIER
橋脚を破壊する瞬間。



JOE VISKOCIL CLEANS UP THE DEBRIS FOR ANOTHER TAKE
次のテイクのために残骸を片付けるジョー・ヴィスコシル。



DEAD BABY (2)



PATRICK TATOPOULOS DESIGNS, INC. 'GODZILLA' CREATURE FABRICATION

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 Paint Supervisor Gino Acevedo
 Asst Paint Supervisor Gabe Bartalos
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Sarah Rhubano
Asaron Tankenson
Soarti Tatopoulos
Szu Wang



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Model Detail Foreman JEFF S. PYLE
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Lead Model Makers KEN SWENSON
MARK ROSS SULLIVAN
JERRY POLAWA
JOHN JOYCE

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IAN HUNTER
SHANNON BLAKE GANS
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SOFTIMAGE SPECIAL PROJECTS
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ALON ROSENFELD
ADRIAN HILL
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VIEWPOINT DATA LABS INT'L, INC.
WALTER SOOT
STEVE SHINNER
STEVE KEELE
MATTHEW PAULSON
PIXEL LIBERATION FRONT
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Miniature Apaches and Humvees by
Tank Mock-ups
Tank Mock-up Supervisors
Godzilla was animated on
Custom Software Development by
Microsoft/Softimage 3D
Softimage Special Projects
Olivier Ozoun
Alon Rosenfeld
Adrian Hill
Stefano Jannizzo
David Morin
Viewpoint Data Labs Int'l, Inc.
Walter Soot
Steve Shinner
Steve Keele
Matthew Paulson
Pixel Liberation Front
Mediamation, Inc.

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Additional Camera Matching Services Provided by
Motion Controls Provided by
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2nd Assistant Director JAMIE MARSHALL
Script Supervisor ROBIN ANDERSON
First Assistant Camera ANDREW PARKER
Leader SUSAN NOBLESTEDT
Costumer BREEZIE BRIDGES
Makeup Artist JULIE PEARCE
Chief Lighting Technician JONNA VEGA
Assistant Chief Lighting Technician MICHAEL TOLACHKO
Key Grip JAMIE YU NO
Grip Best Boy JAMES MORRIS
Stunt Coordinator TONY BROWN
Mechanical Effects Supervisors AL BROWNSHARD
JOHN BAKER
TREVOR WATERS
JAY LEE
ROSIE ALBERT
LEN WISMAN
JOSH WARNER
GLEN POLZEL
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CHUCK WEISS
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GREGORY G. HALE
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CLAYTON TO CLAYTON
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Footage and Research
End Titles by
DANIEL HSU ACCOMANDO
CINEMA RESEARCH CORPORATION
Filmed at Sony Pictures Studios
Culver City, California
Soundtrack on Epic CDs and Cassettes
MUSIC
"Heroes"
Written by David Bowie & Brian Eno
Produced by Andrew Slater
Performed by The Wallflowers
Courtesy of Interscope Records
"Come With Me"
Written by Jimmy Page, Robert Plant, John Bonham,
Sean Combs and Mark Curry
Produced by Sean "Puffy" Combs
Performed by Puff Daddy featuring Jimmy Page
Courtesy of Bad Boy/Arista Records and Atlantic Records
"Deeper Underground"
Written by Jay Kay and Toby Smith
Produced by Jay Kay
Performed by Jamiroquai
Courtesy of Sony Music Entertainment (UK) Limited/J&S WORK
"Undercover"
Written by Joey DeLuxe
Produced by David Arnold
Performed by Joey DeLuxe
"Air"
Written by Ben Folds, Darren Jesso and Robert Sledge
Produced by Brendan O'Brien
Performed by Ben Folds Five
Courtesy of 550 Music
"A320"
Written, Produced and Performed by Foo Fighters
Courtesy of Roswell Records/Capitol Records
"No Shelter"
Written and Arranged by Rage Against The Machine and
Zack de la Rocha
Produced by Brendan O'Brien
Performed by Rage Against The Machine
Courtesy of Epic Records
"Raining Knives"
Written by Travis Mooka
Produced by Scott Litt
Performed by Days Of The New
Courtesy of Outpost Recordings
"Low Control"
Written by Hyde & Ken
Produced by L'Arc-en-Ciel and Hajime Okano
Performed by L'Arc-en-Ciel
Courtesy of Sony Music Entertainment (Japan), Inc.
"Scream In The Rain"
Written by Arthur Freed & Nacio Herb Brown
"Here We Go 'Round The Mulberry Bush"
Arranged by Michael Lloyd & Carol Rosenstein
Performed by The Kibsons Kids
Courtesy of Together Again Video Productions/Sony Wonder
"Thanks Schwen"
Written by Bert Kaempfert, Kurt Schwabach & Milt Gabler
Performed by Fantastic Strings
Courtesy of LaserLight Digital
By arrangement with SourceQ
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In Memory of
Tatsuyuki Tanaka
Filmed with PANAVISION® Cameras & Lenses
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Running Time: 130 Minutes

MPAA RATING: "PG-13"
CAST & STAFF CREDIT

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PATRICK TATOPOULOS FILMOGRAPHY

パトリック・タトプロス 参加作品

GODZILLA (98)
[ゴジラ]
TriStar Pictures
Creature Design & Effects
(Designer/Fabricator/Supervisor)

DARK CITY (98)
[ダークシティ] (日本近日公開予定)
City Productions, Pty. Ltd.
Production Designer

IRONCLAD (97)
(日本未公開)
Neo Motion Pictures
Production Designer

INDEPENDENCE DAY (96)
[インデペンデンス・デイ]
20th Century Fox
Production Designer
Creature Design & Effects
(Design/Fabricator/Supervisor)

JADE (98)
[ジェイド] (日本ビデオ発売)
Paramount Pictures
Conceptual Design & Illustration

THE PHANTOM (96)
[ファントム] (日本ビデオ発売)
Paramount/Village Roadshow
Art Director
Conceptual Design & Illustration

LAWNMOWER MAN II (96)
[バーチャルウォーズ2]
Jordana Productions
Character Design/Illustration

ENDERS GAME (Pre - Production)
Todd - AO/TAE Productions
Production Design

THE MAN IN THE IRON MASK (96)
(日本未公開)
Ithos Productions
Production Design

JUMANJI (95)
[ジュマンジ]
TriStar Pictures
Conceptual Design & Illustration

THE BODYGUARD (92)
[ボディガード]
Paramount Pictures
Conceptual Design & Illustration

STARGATE (94)
[スターゲイト]
Carolco/Centropolis/Le Studio Canal
Creature/Character
Design & Effects
(Designer/Fabricator/Supervisor)

DEMOLITION MAN (93)
[デモリションマン]
Warner Bros./Silver Pictures
Conceptual Design & Illustration

LAST ACTION HERO (93)
[ラスト・アクション・ヒーロー]
Columbia Pictures
Conceptual Design & Illustration

SUPER MARIO BROTHERS (93)
[スーパーマリオ 魔界帝国の女神]
Hollywood Pictures
Creature Design & Effects
(Designer/Fabricator/Supervisor)

HOFFA (92)
[ホッファ]
20th Century Fox
Conceptual Prop Illustration

BRAM STOKER'S DRACULA (92)
[ドラキュラ]
Columbia Pictures
Conceptual Design & Illustration
(Sets, Props, Armor)

THE ADDAMS FAMILY (91)
[アダムス・ファミリー]
Paramount Pictures
Conceptual Prop Illustration

SHOWDOWN IN LITTLE TOKYO (91)
[リトルトウキョー殺人課] (日本ビデオ発売)
20th Century Fox
Designer: Key Make-Up Effects

THE DOORS (91)
[ドアーズ]
Carolco Pictures
Conceptual Design & Illustration

STAR TREK V (88)
[スタートレック5 新たなる未知へ]
Paramount Pictures
Designer: Creature Sculpture

BEASTMASTER II (91)
[ミラクルスターII L.A.時空大戦]
Tri - Mark
Art Director
Designer: Creature Effects & Costume

※ (9) 内の数字はアメリカでの映画公開年



the art of godzilla by patrick tatopoulos

Author/Patrick Tatopoulos
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